

It's Easy To Play Gilbert & Sullivan.

Easy to read, simplified arrangements of songs from some of Gilbert and Sullivan's best loved light operas, for piano/vocal with guitar chord symbols. Including Prithee, Pretty Maiden, Nothing Venture, Nothing Win, When Britain Really Ruled The Waves and many more.

Arranged by Cyril Watters.



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Cyril Watters

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Sing "Hey To You, Good-Day To You"

from *Patience*

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegro

(Jane and Bunthorne)

mp

1. So go to him and say to him, with
tell him that un-less he will con-

com-pli-ment i - ron - i - cal, Sing "Hey to you, Good day to you" And that's what I shall
-sent to be more joc - u - lar, Say "Booh to you, Pooh pooh to you" And that's what you should

say! "Your style is much too sanc-ti-fied, your cut is too can - on - i - cal," Sing
say! "To cut his cur - ly hair and stick an eye-glass in his oc - u - lar," Sing

"Bah to you, Ha! Ha! to you" and that's what I shall say! "I was the beau i -
"Bah to you, Ha! Ha! to you" and that's what you should say! "To stuff his con-ver-

G (G) C6 G C6

G C6

D7 G C6 G C6 G

D Ddim D G A7 D

-de - al of the mor-bid young aes - the-ti - cal, To doubt my in - spi - ra-tion was re -
 -sa-tion full of quib-ble and of quid-di - ty, To dine on chops and ro-ly - po - ly

A7 D A7 D F#7 Bm Ddim

-gard-ed as he - re - ti-cal, Un- til you cut me out with your pla - ci - di - ty e -
 pud-ding with a - vi - di - ty, He'd bet-ter clear a - way with all con- ve- ni-ent ra -

A D F#7 Bm Ddim D A

-me-ti-cal." Sing "Booh to you, Pooh pooh to you" And that's what I shall say! Sing
 -pi - di - ty." Sing "Hey to you, Good -day to you" And that's what you should say! Sing

D Cm7 Fb7 D7

"Booh to you, Pooh pooh to you," And that's what I shall say! Sing
 "Booh to you, Pooh pooh to you," And that's what I shall say! Sing

D A7 D

"Hey to you, Good- day to you" Sing "Bah to you, Ha! Ha! to you" Sing "Booh to you, Pooh

G D9

pooh to you," And that's what you should say! Sing "Hey to you, Good-day to you," Sing

G

"Bah to you, Ha! Ha! to you," Sing "Booh to you" And that's what you should say! "Fah,

D9 G

Booh, Bah Booh," And that's what I shall say! "Bah, Booh, Bah,

C G C G Am7 D7 G C G

Booh," And that's what I shall say! 2. I'll

C G C D7 G

I shall say!

D7 G

Little Buttercup

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato (Mrs Cripps)

mf *mp*

C G7 C

G7 C G7 C F

C A7 Dm G7

C G7 C

But - ter - cup, dear lit - tle But - ter - cup, though I could ne - ver tell why; But still I'm call'd But - ter - cup, poor lit - tle But - ter - cup, sweet lit - tle But - ter - cup I. I've

snuff and to - bac - cy, and ex - cel - lent jack - y; I've scis - sors, and

Am E7 Am E7 Am

watch - es, and knives. I've rib - bons and la - ces to

E Am E7 Am E Am E7

set off the fa - ces of pret - ty young sweet - hearts and wives.

Am E7 Am D7 G C

I've trea - cle and tof - fee, I've tea, and I've cof - fee; soft

G C G G7 C G7 C

tom - my and suc - cu - lent chops; I've chick - ens and

F C7 F D7

rall.

co - nies, and pret - ty po - lo - nies, and ex - cel - lent pep - per - mint

G B7 Fm Fdim G D7

This system contains the first five measures of the song. The melody is in G major, starting on G4. The lyrics are 'co - nies, and pret - ty po - lo - nies, and ex - cel - lent pep - per - mint'. The bass line features chords G, B7, Fm, Fdim, G, and D7.

drops. Then buy of your But - ter - cup, dear lit - tle

a tempo

G C G7 C G7 C

This system contains measures 6 through 11. Measure 6 has a fermata over the word 'drops'. Measure 7 has a fermata over 'Then'. Measure 8 has a fermata over 'buy'. Measure 9 has a fermata over 'of'. Measure 10 has a fermata over 'But - ter - cup,'. Measure 11 has a fermata over 'dear lit - tle'. The tempo marking *a tempo* appears at the start of measure 8. The bass line features chords G, C, G7, C, G7, and C.

But - ter - cup, sai - lers should ne - ver be shy. So

G7 C F C

This system contains measures 12 through 15. Measure 12 has a fermata over 'But - ter - cup,'. Measure 13 has a fermata over 'sai - lers should'. Measure 14 has a fermata over 'ne - ver be'. Measure 15 has a fermata over 'shy.'. The word 'So' appears at the end of the system. The bass line features chords G7, C, F, and C.

buy of your But - ter - cup, poor lit - tle But - ter - cup, Come, of your

A7 Dm G7 C

This system contains measures 16 through 19. Measure 16 has a fermata over 'buy of your'. Measure 17 has a fermata over 'But - ter - cup,'. Measure 18 has a fermata over 'poor lit - tle'. Measure 19 has a fermata over 'But - ter - cup,'. The word 'Come,' appears at the start of measure 20. The bass line features chords A7, Dm, G7, and C.

But - ter - cup buy. *f*

G7 C G7 C

This system contains measures 20 through 23. Measure 20 has a fermata over 'But - ter - cup'. Measure 21 has a fermata over 'buy.'. The dynamic marking *f* (forte) appears at the start of measure 22. The bass line features chords G7, C, G7, and C.

Let's Give Three Cheers

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato
(Chorus)

f Let's give three cheers for the sai-lor's bride who casts all thought of rank a-side, And

gives up home—and for - tune too, for the hon - est love of a sai - lor true! Tra

F C7 F C7 F

The musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains four measures of music, each starting with a vocal entry "la," followed by a melodic phrase. The lower staff is a bass clef with a key signature of one flat. It provides harmonic support with chords and moving lines. Below the bass staff, the chord names Dm, Gm, Gm6, and A7 are indicated for the first four measures respectively.

Vocal Melody:

- Measure 1: la, la, la, la, la,
- Measure 2: la, la, la, la,
- Measure 3: la, la, la, la, la,
- Measure 4: la, la, la, la,

Piano Accompaniment Chords:

- Measure 1: Dm
- Measure 2: Gm
- Measure 3: Gm6
- Measure 4: A7

[illegible]

[illegible]

la, la, la, la, la, la, la, la, la, la, la. Let's

G7 C6 G C

give three cheers for the sai - lor's bride, who casts all thought of rank a-side, And

F C7 F C

gives up home — and for-tune too for the hon - est love of a sai - lor true!

F C7 F C7 F

[illegible]

The Sun Whose Rays

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Very Slow

The piano introduction is in 3/4 time, key of D major. The right hand features a melodic line with a long slur over the first two measures. The left hand provides harmonic support with chords G, D7, and G. Dynamics include *mf* and *p*.

(Yum Yum)

The vocal entry begins with two lines of lyrics. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Chords are labeled (G), D7, and G.

1. The sun, whose rays are all a - blaze with ev - er - liv - ing glo - ry,
2. Ob - serve her flame, that pla - cid dame, the moon's ce - lest - ial High - ness;

The vocal entry continues with two lines of lyrics. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Chords are labeled A and D.

Does not de - ny his ma - jes - ty, he scorns to tell a sto - ry!
There's not a trace up - on her face of dif - fi - dence or shy - ness:

The vocal entry concludes with two lines of lyrics. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Chords are labeled Dm, A7, Dm, and E.

He don't ex - claim "I blush for shame, so kind - ly be in - dul - gent,"
She bor - rows light that thro' the night, man-kind may all ac - claim her!

Put fierce and bold, in fie - ry gold, he glo - ries all ef - ful - gent.
And truth to tell, she lights up well, so I, for one don't blame her.

Am E7 Am D

I mean to rule the earth, as he the sky, We
Ah, pray make no mis - take, we are not shy; We're

D7 G6 D7 G D7 G G7

real - ly know our worth, the sun and I!
ve - ry wide a - wake, the moon and I!

I mean to rule the earth, as he the sky, we
Ah, pray make no mis - take, we are not shy; we're

C G7 C Am

rall.

real - ly knew our worth, the sun and I!
ve - ry wide a - wake, the moon and

mf a tempo

1

D7 G D7 G D7

p

2

I!
mf a tempo

p

G G D7 G

Gavotte

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Quintet)

mf

1. I — am a

mp

G7 C F G7 C

cour - tier grave and se - rious who — is a- bout to kiss your hand: Try — to com-
-votte per-form se - date- ly, of - feryour hand with con-scious pride; Take an —

(C) G7 C

-bine a pose im - pe - rious with — a de- mean - our no - bly bland. Let — us com-
atti - tude not too state- ly, still — suf - ficient-ly dig - ni- fied. Now — for an

C G D7 G

-bine a pose — im - pe-rious with — a de- mean - our — no - bly — bland! That's if
atti-tude not — too — state - ly, still — suf - ficient - ly — dig - ni - fied! Once - ly

D7 G6 D7 G

any-thing too un - bend-ing, too ag - gres-sive-ly — stiff and grand. Now to the
twice - ly, once - ly, twice-ly, bow im - pres-sive-ly — ere you glide. *mf*

G7 Cm E^b A^b B^b7 E^b A^b

o - ther ex-treme you're tend-ing, Don't be so deuc- ed-ly con - de - scend-ing! Now to the
you've caught it nice- ly! That is the style of — thing pre- cise - ly! *p*

E^b B^b7 F^b A^b E^b B^b7 E^b

o - ther ex-treme you're — tend - ing, Don't be so dread - ful-ly con - de -
you've caught it — nice - ly! That is the style of — thing — pre -

G Cm6 G Cm6

-scend-ing! Oh, hard to — please some no-ble-men — seem! At — first if
-cise - ly! Oh, sweet to — earn a no-ble-man's praise!

G C G7 C6

an - y - thing — too — un - bend - ing, Off — we — go to the o-ther ex -
we've caught — it — nice - ly! Sup-pos-ing he's right in what — he —

G7 C G7

-treme, Too con - found-ed-ly con - de - scend - ing!
 says, This is the style of thing pre -

C G7 C

mf

2. Now a ga - cise-ly! Ah! you've caught it

F G7 C C F C G7

mf

nice - ly, That is the style of thing pre - cise-ly! That is the style of thing, the -

C F C G7 C F Em

style of thing pre - cise - ly!

rall. *a tempo*

F G9 C F Dm G7 C

style of thing pre - cise - ly!

F Em F G9 C F Dm G7 C

The Flowers That Bloom In The Spring

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegro

(Quintet)

mp

The flow - ers that bloom in the

Spring, Tra la, breathe pro-mise of mer-ry sun- shine. As we mer-ri-ly dance and we

sing, Tra la, we wel-come the hope that they bring, Tra la, of a sum-mer of ro - ses and

wine, Of a sum - mer of ro - ses and wine. And that's what we mean when we

G

D7 G

B7 Em A7

D D dim A7 D (No Chord)

say that a thing is wel-come as flow-ers that bloom in the spring. Tra la la la la, — Tra

rall. *a tempo*

G

la la la la, — the flow-ers that bloom in the spring. Tra la la la la, — Tra

mf

D7

G

la la la la, — Tra la la la la la! The

mp

Em

C

D7

G

flow-ers that bloom in the spring, Tra la, have no-thing to do with the case. I've

D7

G

got to take un-der my wing, Tra la, a most un-at-tract-ive old thing, Tra la, with a

B7

Em

car - i - ca - ture of a face, with a car - i - ca - ture of a face. And

A7 D Ddim A7 D

that's what I mean when I say, or I sing, "Oh bo-ther the flow-ers that bloom in the spring." Tra

rall. *a tempo*

(No Chord)

la la la la, — Tra la la la la, — "Oh bo-ther the flow-ers of spring. Tra

G D7 G

mf

la la la la, — Tra la la la la, — Tra la la la la la! —

Fm C D7 G

f

la la la la, — Tra la la la la la! —

Fm C D7 G

When Britain Really Ruled The Waves

from Iolanthe

By Gilbert and Sullivan
Arranged by Cyril Watters

Maestoso

Piano introduction in G major, 3/4 time. The music is marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

G C G Am7 G C Am G D7

(Lord Mountararat)

Vocal entry for Lord Mountararat. The music is marked *mp* (mezzo-piano). The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

1. When Bri - tain real - ly rul'd the waves, (in good Queen Bess - 's
 (2) Wel-ling-ton thrash'd Bo - na - parte, as ev - 'ry child can

G (G) D7 G D7 G Fm7 A7

Vocal continuation of Lord Mountararat. The music is marked *mp* (mezzo-piano). The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

time) The House of Peers made no pre-tence to in - tel - lec - tual
 tell, The House of Peers through -out the war, did no - thing in par -

D E Am E7 Am E7 Am

Vocal conclusion of Lord Mountararat. The music is marked *mp* (mezzo-piano). The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

em - in - ence, or schol - ar - ship sub - lime; Yet Bri - tain won her
 - tic - u - lar, and did it ve - ry well. Yet Pri - tain set the

E7 Em A D G A7 D G C G C

proud-est bays in good Queen Bess-'s glo - rious days! Yet Bri - tain won her
 world a blaze in good King George's glo - rious days! Yet Bri - tain set the

D Fm C D G C G Am7

proud-est bays in good Queen Bess-'s glo - rious days. Yes, Bri - tain won her
 world a - blaze in good King George's glo - rious days. Yes, Bri - tain set the

G C Am G D7 G G C G Am7

proud-est bays in good Queen Bess-'s glo - rious days. 2. When
 world a - blaze in good King George's glo - rious days. 3. And
 mp

G C Am G D7 G G

3. And while the House of Peers withholds
 Its legislative hand,
 And noble statesmen do not itch
 To interfere with matters which
 They do not understand;
 As bright will shine Great Britain's rays
 As in King George's glorious days!

When A Wooer Goes A-Wooing

from The Yeoman Of The Guard

By Gilbert and Sullivan

Arranged by Cyril Watters

Moderato

(Quartet)

p When a woo-er goes a - woo-ing, Naught is tru - er than his

joy. Mai-den lush-ing all his su - ing, bold-ly blush-ing, brave-ly coy! Brave-ly

coy, bold - ly blush-ing, bold-ly blush-ing, brave -ly coy! Oh, the hap-py days of

doing, Oh the hap-py days of do-ing! Oh, the sigh-ing and the su - ing! When a

woo-er goes a - woo-ing, Oh, the sweets that ne - ver cloy!

C Dm G7 C G7 C Bm E7 Am D7 G Gm D7 G C G7 C Dm G7 C G7 C

When a brother leaves his sister for another, sister weeps, Tears that

Cm Fm6 G7 Cm Eb7

trick-le, tears that blis-ter, 'tis but mick-le sis - ter reaps! Tears that trick

Ab Db Eb7 Ab C7

le, tears that blis ter, Oh, the do - ing and un-doing, Oh, the

Fm Fm6 G G7

do - ing and un-do - ing and un-do - ing, Oh, the sigh-ing and the su-ing, When a brother goes a -
do - ing and un-do - ing, Oh, the sigh-ing and the su-ing, When a jest - er goes a -

C Dm G7 C Dm G7 C G7

-woo-ing, and a sob-bing sis ter weeps. }
-woo-ing, and he wish - es he was dead. } When a

Am Dm7 C D7 G7 C

To Coda ☼

jest-er is out-wit - ted, feel-ings fest - er, heart is lead! Food for fish-es, on - ly

C7 F C7 F F7 E Eb7

fit-ted, Jest - er wish-es he was dead! Food for fish-es, on - ly fit-ted, Jest - er

D D7 Db C7 E Em B

D.S. al Coda

wish-es he was dead! Oh, the

Em G7

CODA

Oh, the do-ing and un-

Bb

-do-ing, Oh! the sigh-ing and the su-ing, When a jest-er goes a - woo-ing and he

C7 Bb C7 F C7 F C7

wish-es he was dead. He wish-es he was dead!

pp

F dim C

Nothing Venture, Nothing Win

from Iolanthe

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegro

Piano introduction in 3/4 time, key of B-flat major. The music starts with a forte (f) dynamic and a repeat sign. The melody is in the right hand, and the bass line is in the left hand. The dynamics change to mezzo-forte (mp) in the final measure. Chords are indicated below the bass line: F, C7, F.

(Trio)

Vocal entry for the Trio. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: C7, F6.

1. He who shies at such a prize is not
2. If you go in you're sure to win, Yours will

Vocal continuation. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: Bb, G7, C, F, C7.

worth a ma - ra - ve - di; Be so kind to bear in
be the charm - ing mai - die; Be your law the an - cient

Vocal continuation. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: F6, C, G7, C.

mind, "Faint - heart ne - ver won fair la - dy!"
saw, "Faint - heart ne - ver won fair la - dy!"

Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver
 (2.3.) Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver

Cmaj7 Am C+ Am Dm

won fair la - dy! "
 won fair la - dy! "

1. Ev - ry
 2. While the
 3. No - thing

C G (No Chord) C7

jour - ney has an end, When at the worst af -
 sun shines make your hay, Where a will is
 ven - ture no - thing win, Blood is thick, but

F C7 F

-fairs will mend. Dark the dawn when day is
 there's a way. Beard the li - on in his
 wa - ter's thin. In for a pen - ny, in for a

C7 F7 F F7

To Coda ☼

nigh, Hús - tle your horse and don't say die. *mf*
 lair, None but the brave de - serve the fair.
 pound, It's love that makes the the

B^b F C7 F

(Lord Chancellor)

I'll _____ take

mp

C7 F Fdim

heart, and make a start, Though _____ I fear the

C Fdim C Fm6 C

pros - pect's sha - dy Much _____ I'd spend to gain _____ my end,

G C Fdim C Fdim C

D.S. al Coda *CODA*

"Faint heart ne - ver won fair la - dy!" world go

Dm7 C G7 C C7

round.

mf

F C7 F

Strange Adventure

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters

Tempo di Gavotte

(Quartet)

mf

Strange ad-ven-ure! Mai-den
(2) ven-ure! that we're

p

wed-ded to a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver
troll-ing; mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant

mf

seen! Groom a-bout to be be-head-ed, In an hour on Tow-er
groom! While the fun'-ral bell is toll-ing, toll-ing, toll-ing, Bim-a-

p

Green!, Tow-er, Tow-er, Tow-er, Green! Groom in drear-y dun-geon
boom! Bim-a, Bim-a, Bim-a, boom! Mod-est maid-en will not

G C6 D7 G D7

G Am D7 G D C

D A7 G A7 D G Em F# Bm F# F# (Bsus)

B Em B Em B Em C

ly - ing; Groom as good as dead or dy - ing, For a pret - ty maid - en
tar - ry; Though but six - teen - year she car - ry, She must mar - ry, she must

f

D7 G F G7 G C Gm Am C

sigh - ing; Pret - ty maid of sev - en - teen! Sev - en, sev - en, sev - en -
mar - ry, Though the al - tar be a tomb, Tow - er, Tow - er, Tow - er

mp

D7 G C D D7 Em G C D D7

1 - teen! *mf* 2. Strange ad - tomb!

G C6 D7 G G

Tow - er tomb! Tow - er tomb! Though the

p

C (Dsus) D7 G C6 D7 G

Slower

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

p

C D D7 Em G C G D7 G

There Grew A Little Flower

from Ruddigore

By Gilbert and Sullivan
Arranged by Cyril Watters

Andante

(Hannab and Sir Roderick)

p

1. There grew a lit-tle flow-er 'neath a great oak tree: When the
2. found that he was sick-le, was that great oak tree, She was

temp-est 'gan to low-er lit-tle heed-ed she. No— need had she to cow-er for she
in a pret-ty pick-le as she well might be, Eut his gal-lan-tries were mickle, for death

dread-ed not its pow-er, She was hap-py in the bow-er of her great oak tree! Sing
fol-lowed with his sick-le, And her tears be-gan to trick-le for her great oak tree! Sing

hey, lack-a-day! Sing hey, lack-a-day, let the tears fall free For the
hey, lack-a-day!

C (C) G9 C G7 C Am F7 Am Em E7 Fm G7 C G7 C

pret-ty lit - tle flower and the great oak tree' Sing hey, lack - a - day! — Sing

G7 C C7 F

hey, lack - a - day! — Sing hey, lack-a - day! Let the tears fall free for the

D7 G G7 C F G7 C C7

mf *mp*

pret-ty lit-tleflow-er andthe great oak tree! 2. When she tree! Sing 3. Said —

F C D G7 C C

p *mf*

hey, lack - a - day! Hey, lack - a - day, lack - a - day, lack - a - day!

G7 C G7 C B C G7 C G7 C

pp *ritard*

3. Said she " He loved me never, did that great oak tree,
 But I'm neither rich nor clever, and so why should he?
 But though fate our fortunes sever, to be constant
 I'll endeavour,
 Aye, for ever and for ever, to my great oak tree'
 Sing hey, lack-a-day' etc.

He Is An Englishman

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato (Boatswain)

f For — he him-self has said — it, — And it's

mp great-ly to his cre - dit, — That he is an Eng-lish - man! That he

mf is an Eng-lish - man! For he might have been a Roo — sian, — A

French, or Turk, or Proo - sian, — Or per - haps I - tal - i an! Or per-

- haps I - tal - i - an! But in spite of all temp - ta - tions — To be-

F C Dm7 G7 C F B^b C7 F C F C7

-long to o - ther na - tions, — He re- mains an Eng-lish- man! He re-

F B^b C7 F C F B^b C B^b F C7

-mains — an — Eng *rall.* lish - man! For in spite of all temp- *mf a tempo*

F Dm F C7 F B^b C7 F C7 F B^b C7

-ta - tions — To be -long to o - ther na - tions, — He re- mains an Eng-lish -

F C F C7 F B^b C7 F C F B^b C B^b

-man! He re- mains — an — Eng *rall.* lish - man!

F C7 F Dm F C7 F B^b C7 F

When A Merry Maiden Marries

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Tessa)

When a mer - ry maid-en mar-ries, Sor-row goes and pleasure tar - ries:

Ev-'ry sound be-comes a song, All is right and no-thing's wrong! From to-day and ev-er Grow-ing care and aching

af-ter, sor-row, Let our tears be tears of laugh-ter, Ev-'ry sigh that finds a vent Be a sor-row, Get ye gone un-til to-mor-row; Jeal-ou-sies in grim ar-ray, Ye are

sigh of sweet con-tent! When you mar-ry, mer - ry maid - en, things of yes - ter-day!

Then the air with love is la - den; Ev'-ry flow'r is a rose, ev' - ry All the corners of the earth ring with

goose be-comes a swan; Ev'-ry kind of trou-ble goes where the last year's snows have
mu - sic sweet-ly played, Wor-ry is me-lo - dious mirth, grief is joy in mas-que-

F C7 F C7 F

gone! Sun-light takes the place of shade When you mar-ry, mer-ry maid! —
-rade; Sul - len night is laugh-ing day, — All the year is mer-ry May! —

C7 F C7 F C7

When a mer - ry maid - en mar - ries, Sor-row goes and pleas-ure tar - ries;
All the year is mer-ry May, —

F C7 F C7

Ev'-ry sound be-comes a song, All is right and no-thing's wrong. All the year is mer-ry
rall. *mp* *a tempo* *ritard.*

F7 B $\flat$ E $\flat$ m F C7 F F7

May! — Mer-ry, mer-ry May, mer-ry, mer-ry May, All the year is mer-ry, mer - ry May!
p a tempo *mf*

B $\flat$ E $\flat$ m F C7 F C7 F G7 C7 F

I Have A Song To Sing, O!

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Point and Elsie)

I have a song to sing, O! Sing me your song, O!

It is sung to the moon by a love-lorn loon, who fled from the mock-ing

throng, O! It's the song of a mer-ry man } mo-ping mum whose soul was sad and whose
2. moan of the mer-ry man }

glance was glum, Who sipped no sup and who craved no crumb, as he sighed for the love of a

la - dye' Heigh - dy Heigh - dy' Mis-er-y me lack-a-day dee' He

To Coda ☼

sipped no sup and he craved no crumb as he sighed for the love of a la - dye.

C7 F C7 F

mp

I have a song to sing O! What is your song, O!

(No Chord) B $\flat$ F B $\flat$ F

It is sung with the ring of the songs maids sing, who love with a love life-

C7 F

-long, O! It's the song of a mer-ry maid, nest-ling near, who loved her lord, but who

C7 F C7 F

D. S. al Coda

dropped a tear at the

C7

☼ CODA

mf

(No Chord) F

Tit-Willow

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Andante

(Ko-Ko)

p

1. On a tree by a riv-er a lit-tle tom-tit sang—

"Willow, tit-willow, tit - willow!" And I said to him "Dicky -bird, why do you sit sing-ing

"Willow, tit-willow, tit - willow?" "Is it weakness of in-tel-lect, birdie?" I cried, "Or a

rath-er tough worm in your lit-tle in-side?" With a shake of his poor lit-tle head, he re-plied, "Oh

Willow, tit-willow, tit - willow!"

2. He
3. Now I

G D7 G C G

D7 G C G

D A D Dm6 E7 Am

Dm6 E7 Am F C Em6 D

G C G D7 G

slapp'd at his chest, as he sat on that bough, Sing-ing "Wil-low, tit - wil-low, tit-
 feel just as sure as I'm sure that my name is - n't Wil-low, tit - wil-low, tit-

C G D7

wil-low!" And a cold pers-pi-ra-tion be span-gled his brow, Oh Wil-low, tit-wil-low, tit-
 wil-low!" That t'was bligh-ted af-fec-tion that made him exclaim, Oh Wil-low, tit-wil-low, tit-

G C G D A

wil-low! He sobb'd and he sigh'd and a gur-gle he gave, Then he
 wil-low! And if you re-main cal-lous and ob-du-rate, I shall

D Dm6 E7 Am

plunged him-self in - to the bil-low-y wave, And an ech-o a-rose from a
 per-ish as he did, and you will know why, Though I pro-bab-ly shall not ex-

Dm6 E7 Am F C

su-i-cide's grave; "Oh wil-low, tit-wil-low, tit- 1 wil-low!" 2 wil-low!"
 -claim as I die, "Oh wil-low, tit-wil-low, tit-

Em6 D G C G G

Three Little Maids From School

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegretto

(Yum-Yum, Peep-Bo, Pitti-Sing)

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The time signature is 2/4. The key signature has one sharp (F#), indicating D major or B minor. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often with chords. The vocal line contains the lyrics. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mp* (mezzo-piano). Chord symbols (C, G7, C6, G+, Cdim, G, Am6, F#7) are placed below the piano part. The lyrics are: "Three lit-tle maids from school are we, pert as a schoolgirl well can be, Fill'd to the brim with girl-ish glee, Three lit-tle maids from school! Ev'-ry-thing is a source of fun. No - bo - dy's safe, for we care for none! Life is a joke that's just be - gun!"

mp Three lit-tle maids from school are we, pert as a schoolgirl well can

be, Fill'd to the brim with girl-ish glee, Three lit-tle maids from school! Ev'-ry-

-thing is a source of fun. No - bo - dy's

safe, for we care for none! Life is a

joke that's just be - gun!

Chord symbols: C, G7, C, G7, C, G7, C, D7, G, G+, C6, Cdim, G, Am6, F#7

Three lit-tle maids from school. Three lit-tle maids who,

B F#7 B Bdim F#7 E G7 C

all un-wa-ry, come from a la-dies se-mi-na-ry, Freed from its ge-nius tu-te-la-ry;

G7 C G7 C F

Three lit-tle maids from school, Three lit-tle maids from school.

G7 C Cm G G7 C

One lit-tle maid is a bride, Yum-Yum, Two lit-tle maids in at-ten-dance come,

E7 Am E7 Am

Three lit-tle maids is the to-tal sum. Three lit-tle maids from school!

Dm6 Am Am6 Adim

From three lit-tle maids take one a - way, Two lit-tle maids re-main and they

E^b B^b7 E^b B^b7

won't have to wait ve-ry long, they say, Three lit-tle maids from school! Three lit-tle maids from

E^b E^bdim E^b7 G7

school! Three lit-tle maids who, all un-wa-ry, come from a la-dies se-mi-na-ry,

C G7 C

freed from its ge-nius tu-te-la-ry; Three lit-tle maids from school,

G7 C F G7 C Cm

Three lit-tle maids from school!

G G7 C G7 C

Take A Pair of Sparkling Eyes

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato (Marco)

mp

1. Take a pair of spark-ling eyes, — hid-den
(2) pret-ty lit-tle cot, — quite a

ev-er and a-non, — in a mer-ci-ful e-clipse. — Do not
mi-nia-ture af-fair, — hung a-bout with trel-liss'd vine. — Furn-ish

heed their mild sur-prise, — hav-ing pass'd the Ru-bi-con. — Take a
it up-on the spot — with the trea-sures rich and rare, — I've en-

pair of ro-sy lips. — Take a fi-gure trim-ly plann'd, — such as
-dea-vour'd to de-fine. — Live to love and love to live, — you will

F (F) C7 F C7 F Dm A7 Dm

ad - mi - ra - tion whets, — (Be par - ti - cu - lar in this:) — Take a
ri - pen at your ease, — Grow-ing on the sun - ny side, — Fate has

A7 Dm Fm G7

ten - der lit - tle hand, — fring'd with dain - ty fin - ger - ettes, — Press —
no - thing more to give. — You're a dain - ty man to please, — If —

C G7 C G7 C C+

— it, press it in par-en-the sis. Ah! —
— you're not sat - is - fied, not — sat - is fied. Ah! —

F F#dim C G7 C C7

Take — all these, you luck - y man; — take and keep them if — you
Take — my coun - sel, hap - y man; — act up - on it, if — you

F C7

can, if — you can! Take all these, you luck - y man, take — and keep — them,
can, if — you can! Take my coun - sel, hap - y man; Act — up - on — it,

Dm Gm A D7 G7 C7 F7 Bb F

if you can, if you can! 1 2. Take a

C7 F

2 can! Take my coun-sel, hap - py man; —

F Fdim C7 F

Act up- on it, if you can, if you can, if you

Fdim C7 F C7 F C7

can; Act up- on it if you can, hap - py man,

F G7 C7

if you can! —

F

Prithee, Pretty Maiden

from Patience

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Grosvenor)

mf *mp*

1. Pri-thee, pret-ty maid - en
2. Pri-thee, pret-ty maid - en

D7 G (G)

pri - thee tell me true,
will you mar - ry me?

(Hey but I'm dole - ful,
(Hey but I'm hope - ful,

wil - low wil - low wa - ly!)
wil - low wil - low wa - ly!)

D7 G C G Em7 A7 D

Have you e'er a lo - ver a - dang-ling af - ter you?
I may say at once, I'm a man of pro - per - tee.

Hey wil - low
Hey wil - low

G D7 G Em D

wa - ly O!
wa - ly O!

I would fain dis-cov - er
Mo - ney I des-pise it;

if you have a lov - er!
ma - ny peo - ple prize it,

A7 D D7 G E7 Am

rall. (Patience)
a tempo

Hey wil-low wa-ly O!
Hey wil-low wa-ly O!
Gent-le sir, my heart is
Gent-le sir, al-though to

B7 Em G C G

fro-lic-some and free,
mar-ry I de-sign,
(Hey, but he's dole-ful,
(Hey, but he's hope-ful,
wil-low wil-low wa-ly!)
wil-low wil-low wa-ly!) As

D7 G C G Em7 A7 D

No-bo-dy I care for
yet I do not know you, and
comes a-court-ing me.
so I must de-cline.
Hey wil-low
Hey wil-low

G D7 G Em D

wa-ly O!
wa-ly O! To
No-bo-dy I care for
oth-er maid-ens go you, As
comes a-court-ing, there-fore,
yet I do not know you,

A7 D D7 G E7 Am

rall.

Hey wil-low
Hey wil-low
wa-ly O!
wa-ly O!

B7 Em G C G C



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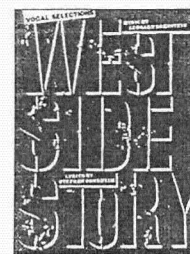
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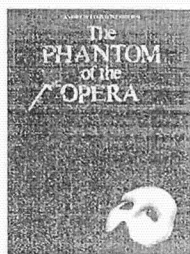
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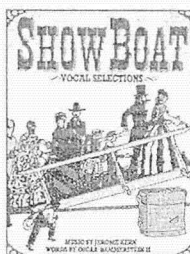
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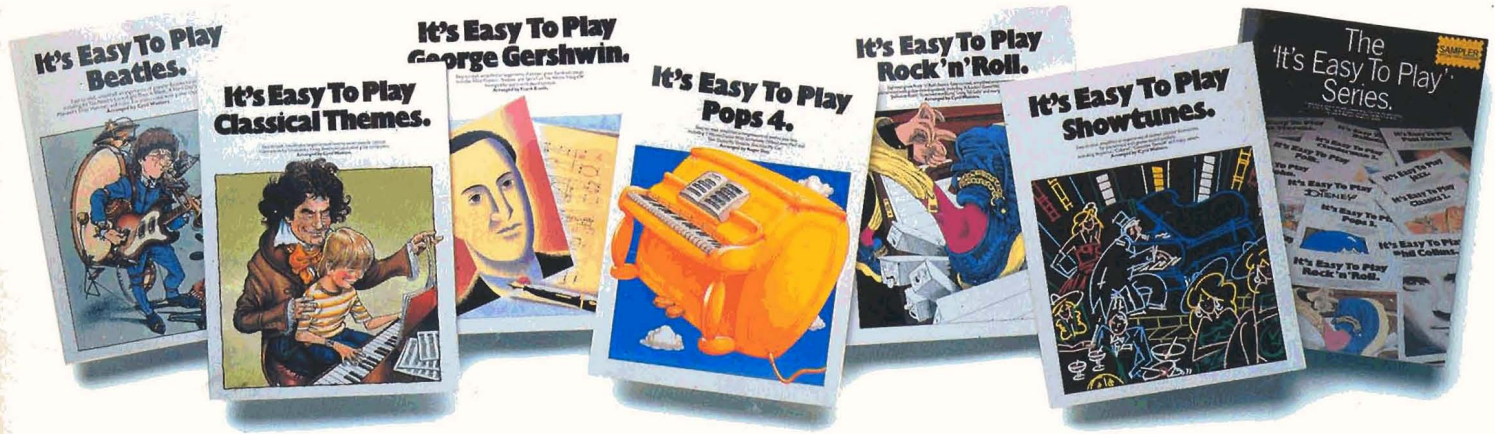


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